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ABSTRACT

To improve the reading skills of students with low academic achievement, the Children's Art Carnival (CAC) Reading Program provided 321 children in grades 2-5 with art and reading activities and assistance with behavioral and emotional problems. Analyses of pretests and posttests focused on students' academic achievement and attendance and staff development. Major findings indicated that (1) most students mastered three or more additional reading skills; (2) over 75% of the fourth and fifth graders achieved posttest scores of 75% or higher on the test of art vocabulary, while only 70% of the third graders and 50% of the second graders achieved this goal; (3) teachers' responses to program surveys showed that they had been oriented to the program's objectives and activities, had received instruction in and had incorporated art-related teaching strategies, and had actively participated in CAC activities; (4) CAC may positively affect attendance. Based on these findings, it was recommended that program objectives regarding skill mastery be reviewed, art vocabulary with second and third graders be emphasized, staff development activities be continued, and a new index for measuring CAC's impact on students' attitudes and motivation be considered. (A vocabulary test and pre- and post-program teacher surveys are appended.) (JD)

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ED278948

FINAL EVALUATION REPORT
Robert Tobias, Administrator
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June, 1986

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ECIA CHAPTER I
CHILDREN'S ART CARNIVAL
CREATIVE READING PROGRAM
1984-85

OEA Evaluation Report

Office of Educational Assessment
New York City Board of Education
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CHAPTER I CHILDREN'S ART CARNIVAL, CREATIVE READING PROGRAM

EVALUATION SUMMARY, 1984-85

The Chapter I Children's Art Carnival (C.A.C.) is a community arts organization which operates a Creative Reading Program in several elementary schools in Manhattan and Queens under the direction of the Division of Curriculum and Instruction. C.A.C. maintains one art studio in Manhattan and one in Queens, and uses art activities to improve the reading skills of students with low academic achievement from neighborhood schools. In 1984-85, the C.A.C. Program provided 321 children in grades two through five with art and reading-related activities. In addition, a psychological program component provided assistance to students with behavioral and emotional problems.

The Office of Educational Assessment's Instructional Support Evaluation Unit conducted a qualitative and a quantitative evaluation which focused on students' academic achievement, students' attendance, and staff development. The primary evaluation questions were:

- Did 75 percent of participating students master two additional reading skills on the McGraw-Hill Prescriptive Reading Inventory posttest? (Students had taken both a pre- and a posttest.)
- Did 50 percent of participating students master three additional reading skills on the McGraw-Hill Prescriptive Reading Inventory posttest?
- Did 75 percent of participating students demonstrate mastery (75 percent on the posttest) of art vocabulary on a program-developed art vocabulary test?
- Did the students' home school teachers (i.e., the students' general classroom teachers) receive orientation concerning C.A.C. objectives and activities, and did they receive instruction concerning art-related teaching strategies?
- Did participation in C.A.C. have an impact on students' school attendance?

The major findings of the C.A.C. evaluation were as follows:

- Nearly all participating students achieved mastery of at least two additional reading skills on the McGraw-Hill Prescriptive Reading posttest, and 91 percent achieved mastery of three or more reading skills.

- Sixty-seven percent of participating students achieved a posttest score of at least 75 percent on the program-developed test of art vocabulary words. While over 75 percent of the fourth-and fifth-grade students were able to achieve posttest scores of 75 percent or higher on the test of art vocabulary words, only 70 percent of third grade students and 50 percent of second-grade students were able to achieve this goal.

- Home-school teachers' responses to pre- and post-program surveys indicated that they had received orientation concerning program objectives and activities. In addition, they had received instruction concerning art-related teaching strategies and had incorporated these strategies into their own lessons. Also, they had actively participated in the art and reading activities held at the C.A.C. studios.

- Data indicated that participation in C.A.C. may have had some impact on student attendance. Cycle I students had higher than average attendance when compared with citywide figures, and Cycle II students' attendance improved during the semester of program participation. One group of students who participatd in both cycles, demonstrated a significant improvement in attendance over the course of the year.

The following recommendations are made to maintain and expand the benefits students derive from this program:

- Program objectives regarding reading skill mastery should be reviewed; it appeared that this year's objectives may have been set too low. In order to show the program's full impact, future objectives should be revised upward in accordance with the student's grade level.

- Emphasize art vocabulary with second- and third-grade students since less than three-quarters were able to achieve a mean posttest score indicating mastery on the program-developed art vocabulary test.

- Continue staff development activities for home-school teachers, emphasizing instruction in art-related teaching strategies.

- Program staff may wish to consider a new indice with which to measure C.A.C.'s impact on students' attitudes and motivation. Currently, attendance is used as the indice for attitude and motivation. However, since attendance rates for elementary school children are high citywide, this may not be the best indicator. Also, other factors such as parental influence and motivation provided by classroom teachers may be involved in students' attendance.

ACKNOWLEDGMENTS

The production of this report is a result of a collaborative effort of full-time staff and consultants. In addition to those whose names appear on the cover, Janice Eidus provided valuable editorial assistance and Sheryl Harawitz ably analyzed the data upon which this report is based. Elias Rosario typed and corrected this report. The Unit could not have produced the report without their participation.

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I. INTRODUCTION

PROGRAM PURPOSE AND FEATURES

The Children's Art Carnival (C.A.C.), Creative Reading Program is designed to improve students' reading and speaking skills through a combination of studio art, small group story telling, and special classroom activities. C.A.C. maintains an art studio in a brownstone in Harlem, where C.A.C. first began as a community arts organization in 1969. In addition, C.A.C. maintains another art studio in two converted classrooms in P.S. 123 in South Ozone Park, Queens.

Students from surrounding elementary schools visited these art studios one morning each week during the program cycle. During the morning, art workshops were offered in six week cycles: one cycle focused on puppetry, one on printmaking, and one on clay. Then, on the afternoon of that same day, the C.A.C. artist-teacher and other C.A.C. staff members visited the home schools and worked there with the students individually and in small groups, focusing on reading and story telling. Also, on one other day during the week, the C.A.C. team visited the school for the whole day and again worked with the students individually and in small groups. In addition, a psychological program component was included to provide assistance to students with behavorial and emotional problems. Most C.A.C. students

participated in one of two 18-week program cycles. The first cycle began in September, 1984, and the second began in February, 1985. One class of students, who attended the Queens studio school, participated in C.A.C. activities for the entire year.

ELIGIBILITY

Each year, superintendents of community school districts located in low-income areas of the city are asked to recommend schools for participation in C.A.C. The main factors for the selection of schools are the school's proximity to a C.A.C. studio site and low student scores on citywide reading achievement tests. Principals would then choose those classes marked by low academic achievement.

The screening test used to determine Chapter I eligibility was the New York citywide reading test given the previous spring. Pupils were eligible for Chapter I services if they scored at or below the following:

Grade	Cutoff
2	2.4 Grade Equivalent* (G.E.)
3	3.1
4	3.9
5	4.7
6	5.7
7	6.7
8	7.7
9	8.7
10-12	Two or more years below grade level in reading

*A grade equivalent indicates the grade placement of students (year and month) for whom a given score is typical. Grade equivalents are not directly comparable across different tests. Moreover, because grade equivalents are not spaced

STUDENTS SERVED

During 1984-85, 321 children from grades two through five, representing seven schools, participated. The largest number of participants were second- and third-grade students, and one class of second-graders participated in project activities for the entire year. (See Table 1.)

PROGRAM OBJECTIVES

1984-85 program objectives focused on student performance on the McGraw-Hill Prescriptive Reading Inventory and on a program-developed art vocabulary test. There were three specific student objectives:

- At the end of the program, 75 percent of the participants would gain mastery in at least two additional reading skills as determined by their pre- and posttest scores on the McGraw-Hill Prescriptive Reading Inventory.
- At the end of the program, 50 percent of the participants would gain mastery in three additional reading skills as determined by their pre- and posttest scores on the McGraw-Hill Prescriptive Reading Inventory.

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equally apart, they cannot be used in arithmetic or statistical calculations. Most important, it is often assumed that a grade equivalent represents the level of work a student is capable of doing. For example, it may be assumed that a ninth grade student who obtains a grade equivalent of 11.6 belongs in the eleventh grade. This is <u>not</u> the case; a grade equivalent of 11.6 simply indicates that the student scored as well as a typical eleventh grader would have scored on the ninth-grade level test. This may indicate an above-average level of achievement, but does not indicate indicate that the ninth grader is ready for eleventh-grade level work.

Table 1

Number of Students Participating in the Children's Art Carnival by Grade 1984 - 1985

Grade	Cycle I	Cycle II	Full Year	Total Number	Total Percentage
2	30	57	30	117	36
3	67	57	--	124	39
4	57	--	--	57	18
5	--	23	--	23	7
TOTAL				321	

- The largest number of participants were second-and third-grade students.
- One class of second graders participated in project activities for the entire year.

- At the end of the program, 75 percent of the students would demonstrate their mastery of specific art-vocabulary words (75 percent correct on the posttest) on a program-developed art vocabulary test.

PROGRAM EVALUATION

In order to assess whether the above program objectives were met, the Office of Educational Assessment collected data on student achievement and attendance and then analyzed the data to determine student outcomes. Procedures for assessing student performance in reading and art vocabulary, as well as procedures for assessing student attendance rates follow.

READING ACHIEVEMENT

Students' reading achievement was assessed by performance on the McGraw-Hill Prescriptive Reading Inventory (P.R.I.), a criterion-referenced test that measures mastery of basic reading skills. Test levels Red, Green, and Blue (normed for grades 1.5 to 4.5) were administered to C.A.C. students at the beginning of each program cycle (September or February). On the basis of the results, five reading skills were targeted for each child. The P.R.I. Interim Tests, which are short teacher-scored tests for each of the P.R.I. objectives, were used as posttests and were administered at the end of each cycle (January or June).

Overall, the criterion for program success was that a minimum of 75 percent of the students would have mastered at least two additional reading skills on the posttest, and a minimum of 50 percent of the students would have mastered at least three additional reading skills on the posttest.

ART VOCABULARY

Student mastery of the art vocabulary test used in the studio was determined by students' pre- and posttest scores on a program-developed art vocabulary test (see Appendix A). By identifying visual objects and by completing sentences on the test, students revealed their knowledge of the tools and vocabulary of the visual arts. The criterion for program success was that 75 percent of the students would obtain a score of at least 75 percent on the art vocabulary test.

ATTENDANCE

Attendance rates of Cycle I and Cycle II students were compared with their attendance rates during the semester in 1984-85 when they had not participated in C.A.C.; higher attendance during the semester in which students were participating could be perceived as indicating positive growth in students' attitudes and motivation. These attendance rates were also compared with the citywide attendance rates of elementary school children.*

SCOPE OF THE EVALUATION

The purpose of this report is to describe and assess the impact and implementation of the 1984-85 Chapter I Childrens' Art Carnival, Creative Reading Program. Program organization and funding are discussed in Chapter II, and

*These attendance rates were published in the recently released report, The Chancellor's Report Card, Fall, 1985.

staff perceptions of the program are presented in Chapter III. In Chapter IV, student outcome data are described and analyzed, and in Chapter V, conclusions and recommendations are offered. A program-developed art vocabulary test, a pre-program Teacher Survey, and a post-program Teacher Survey are included as Appendices.

II. PROGRAM ORGANIZATION AND FUNDING

C.A.C. operated under the direction of the Division of Curriculum and Instruction. During the 1984-85 school year, the program provided instruction to 321 children in grades two through five from seven schools (see Table 1) and was funded by a grant for $262 thousand from ECIA., Chapter I, Part A.

The program was staffed by a team which included a part-time artistic director, a full-time program coordinator who worked as a liaison between C.A.C. and the Board of Education, five part-time reading specialists, six part-time artist-teachers, and a full-time secretary. C.A.C. also employed the part-time services of a clinical psychologist and two interns. The psychologist reviewed student drawings on the "House-Tree-Person" test, a preliminary psychological assessment tool which was administered to all students at the beginning of each cycle; the psychologist then determined whether further assessment of neurological impairment or emotional disturbance was needed. Finally, the psychologist supervised the two interns who worked with small groups of students at the studio sites. These interns provided counseling and administered further psychological tests; also, if necessary, they contacted parents and outside agencies.

In addition, home-school teachers were active in both the studio art workshops and the in-school reading workshops. During O.E.A.-staff visits to the studios, home-school teachers circulated from group to group, created their own art work, and observed the artist-teachers while they conducted their lessons. Home-school teachers learned art-related teaching strategies from the artist-teachers and integrated these activities into their classrooms during the artist-teacher's visits to their classrooms, as well as at other times.

III. STAFF PERCEPTIONS

SURVEY OF HOME SCHOOL TEACHERS

In January, 1985, O.E.A., with the assistance of the C.A.C. staff, developed pre- and post-program surveys designed to examine the impact of program activities on home school teachers. These surveys were administered to teachers participating in the program's second 18-week cycle. Answers to the following questions were sought:

- What were the home-school teachers' expectations regarding C.A.C. activities?
- Were the home-school teachers aware of C.A.C. objectives?
- How did home-school teachers perceive their roles during the classroom visits of the C.A.C. team?
- Did home-school teachers learn art vocabulary during studio visits? (Teachers were asked to match art terms with correct definitions or usage.)

The Pre-Program Survey

The five teachers who participated in just the second C.A.C. cycle completed the pre-program survey (see Appendix B). Three teachers cited "improvement in reading skills" as a program objective for their students; these teachers also indicated that this was one of the ways they had expected their students to benefit most from the program. The other most frequently cited expected benefit for students was

"improvement in artistic ability," followed by "improvement in self-control."

Teachers had also expected that they would benefit from C.A.C. Most teachers had expected that they would learn art-related teaching strategies, and that they would learn more about their individual students' talents and skills from observing them in a different environment. Teachers did not, however, expect that the program would be able to successfully provide assistance with individual students' behavior problems, despite the program's psychological component which included testing, counseling, and referral services.

Data indicated that home-school teachers were clearly aware of their roles and responsibilities during C.A.C. activities. All respondents indicated that, during their visits to the art studios, they were responsible for participating in the art activities and learning new teaching strategies. When the C.A.C. team visited the teachers' classrooms, the teachers indicated that they continued to view themselves as active participants in the lesson.

THE POST-PROGRAM SURVEY

The four teachers who responded to the post-program survey were uniformly positive concerning the program's benefits both to the students and themselves (see Appendix C). They cited the following benefits to students: the successful

completion of three art projects; individualized feedback on their work which encouraged motivation; and, development of such skills as following directions and planning and sequencing activities. In addition, teachers were pleased that students shared materials with one another. Teachers also believed that students developed greater visual and auditory discrimination and coordination, and increased their vocabulary and reading skills.

Teachers also cited benefits to themselves, such as learning new teaching strategies and techniques for motivating students, having the opportunity to see their students in a different setting, and learning more about their students' creative abilities. By participating in studio activities, teachers also reported that they had learned how to make puppets, clay objects, and collages.

Most teachers said that, in their own classrooms, they had incorporated teaching strategies and art activities learned from C.A.C. artist-teachers on a weekly basis. These activities included writing personal experience charts, writing sequences of events, illustrating sections of stories, and writing sentence captions for illustrations. Teachers used art activities either to motivate students to participate in reading lessons or as the culminating event of a reading lesson. Finally, all of the teachers could successfully match up the studio art terms with their correct usage.

IV. STUDENT OUTCOMES

ANALYSIS

The effects of the C.A.C. Program on students was assessed by measures of attendance, reading achievement, and art vocabulary. The attendance of pupils during their semester of C.A.C. participation was compared to the semester of non-participation using a t-test of statistical signifance. For the one class of full-year students, an increase in attendance from fall to spring was the expectation. Gains in reading achievement were determined by specified percentages of students mastering a predetermined number of skills. Mastery of the art vocabulary was determined by 75 percent of the students achieving a posttest score of 75 percent on the art vocabulary test.

ATTENDANCE

As part of the evaluation plan, the attendance rates of C.A.C. students were analyzed to determine whether their attendance increased during the semester when they participated in the Creative Reading Program. Data indicated that those students who participated in Cycle I (the fall semester) had a

90.1 attendance rate for the fall semester and an 89.0 attendance rate for the spring semester. Cycle I students had above average attendance for the fall term when compared with elementary school children citywide, who had an 89.1 percent attendance rate (see The Chancellor's Report Card, Fall 1985). Cycle II students (those who participated during the spring semester) improved their attendance from a rate of 83.9 percent in the fall semester to a rate of 90.4 percent in the spring semester. Full year students showed a significant improvement in attendance from 82.6 percent in the fall term to 90.7 percent in the spring term. The analysis of effect size* (indicated no meaningful drop in attendance for Cycle I, and little gain for Cycle II students). Full year students, however, showed a moderate gain. However, these increases are not considered educationally meaningful. (See Table 2.)

However, it is difficult to confirm that the maintenance and improvement of student attendance is due to the intervention of C.A.C. Other factors may be involved, as well, such as motivation provided by home-school teachers, parental influence, etc. In addition, citywide attendance for elementary school children is already high.

* The effect size, developed by Jacob Cohen, is the ratio of the mean gain to the standard deviation of the gain. The ratio provides an index of improvement in standard deviation units irrespective of the size of the sample. According to Cohen, .2 is a small effect size, .5 is a moderate effect size, and .8 is considered to be a large effect size. Only effect sizes of .8 and above are considered to be educationally meaningful.

Table 2
Attendance Rate of Students Participating in the
Children's Arts Carnival
By Semester and Cycle[a], 1985

	N	Fall %[b]	S.D.	Spring %	S.D.	Mean Gain	S.D.	Effect Size
Cycle I (Fall Semester)	130	90.1	12.5	89.0	14.1	-1.1	11.4	.1
Cycle II (Spring Semester)	132	83.9	23.1	90.4	11.1	6.5[c]	21.7	.3
Cycle III (Full Year)	21	82.6	18.1	90.7	7.1	8.1[d]	17.1	.5

a Only those students for whom both fall and spring data are available.

b According to the Chancellor's Report Card, Fall, 1985, the citywide attendance rate for elementary school children for fall, 1985 was 89.1[e] percent. (The total number of children was 428,739.) Figures for spring, 1985 were not available.

c For Cycle II students, the difference between fall and spring attendance rates was statistically significant at the .001 level.

d For full-year students, the difference between fall and spring attendance rates was statistically significant at the .05 level.

- o There are statistically significant improvements in attendance for the second cycle and full-year students.
- o For Cycle I and Cycle II students, the effect sizes were .1 and .3 respectively, indicating no meaningful change in attendance. For Cycle III students, however, the effect size was .5, indicating moderate gain. These increases are not considered educationally meaningful.

READING ACHIEVEMENT

In 1984-85, nearly all participating students (98 percent) achieved mastery of at least two additional reading skills on the McGraw-Hill Prescriptive Reading Inventory posttest. Over 90 percent of participating students achieved mastery of three or more reading skills, 73 percent achieved mastery of four or more skills, and 45 percent achieved mastery of five or more skills. (See Table 3.) Thus, during 1984-85, C.A.C. surpassed its student achievement goals on the McGraw-Hill Prescriptive Reading Inventory Test.

ART VOCABULARY

Student achievement results on the program-developed art-vocabulary test showed that 67 percent of program participants achieved a posttest score of at least 75 percent, but the program objective had been that 75 percent of the students would achieve such a score. (See Table 4.)

While over 75 percent of fourth- and fifth-grade students were in fact, able to score 75 percent or higher on the posttest, only 70 percent of third-graders and 50 percent of second-graders were able to achieve this goal. Only one class of second-graders (out of three participating classes) achieved a mean posttest score of 75 percent. (See Table 5.) These findings indicated the need for more art vocabulary work with students in the second and third grades, with most emphasis on the second grade.

Table 3

Number and Percentage of Students Participating in the Children's Art Carnival Achieving Mastery of Targeted Skills on the McGraw-Hill Prescriptive Reading Inventory by Grade, 1984-85

Number of Skills Mastered by Students	Grade 2	3	4	5	Total	[a] %
At least two skills	102	109	45	23	279	98%
At least three skills	90	106	41	22	259	91
Four or more skills	74	91	23	19	207	73
Five or more skills	48	56	11	13	128	45

[a] Computation based on 284 students tested.

- o Nearly all students achieved mastery of at least two additional reading skills.
- o Over nine-tenths of the students achieved mastery of at least three additional reading skills.

Table 4

Number and Percentage of Students Participating in the Children's Art Carnival Scoring 75 Percent or Above on the Program-Developed Art Vocabulary Test by Grade, 1984-85

Grade	Students Tested	Students Above 75% On Posttest	
		N	%
2	101	51	50%
3	107	75	70
4	44	35	79
5	23	23	100
TOTALS	275	184	67%

[a] N represents only those students for whom there were both pre- and posttest scores.

- Fifty percent of second-grade students achieved a posttest score of 75 percent.
- Seventy percent of third-grade students achieved a posttest score of at least 75 percent.
- Approximately two-thirds of program participants achieved a posttest score of at least 75 percent.

Table 5

Mean Scores on the Program-Developed Art Vocabulary Test of Students Participating in the Children's Art Carnival by Cycle and Grade, 1984-85

	Grade	N	Mean Scores Posttest	
			Raw Score	% Correct[a]
Cycle I	2	22	19	56%
	3	55	29	85
	4	43	30	88
Cycle II	2	54	28	82
	3	51	26	76
	5	23	31	91
Cycle III	2	25	25	73

[a] Computed based on a maximum test score of 34.

- Students in grades three, four, and five achieved mean posttest scores of 75 percent or higher, the program objective.
- Two of the three second-grade classes did not achieve a mean posttest score of at least 75 percent.

V. CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

The Chapter I Children's Art Carnival (C.A.C.), Creative Reading Program combined art studio and classroom activities to improve students' reading and speaking skills. During 1984-85, the program provided instruction to 321 students in grades two through five, representing seven schools. In addition, a psychological program component was included to provide assistance to students with behavioral and emotional problems.

Program objectives in reading were that 75 percent of participating students would master at least two additional reading skills on the McGraw-Hill Prescriptive Reading Inventory posttest, and that 50 percent would master three or more additional skills. In 1984-85, the program met and surpassed its student achievement goals in reading. Almost all participating students mastered at least two additional reading skills, and over 90 percent mastered three or more skills. It is possible that this year's objectives were set too low, and therefore, the results may not fully reflect the extent of program impact.

C.A.C. did not meet its student achievement objective on the program-developed art vocabulary test, on which only 67 percent of the participants scored at least 75 percent or

better. Neither third-grade students nor second-grade students met the program goal of achieving a mean posttest score of 75 percent.

Home-school teachers' responses to the pre- and post-program surveys indicated that they had received orientation to program goals. These teachers also stated that they had been actively involved in both C.A.C. art studio and classroom reading activities, and that they had learned art-related teaching strategies which they had incorporated into their own lessons on a weekly basis. Furthermore, these teachers reported that the program had had several positive benefits on both the students and themselves.

The benefits to students included the completion of three art projects, development of greater visual and auditory discrimination and coordination, and increased their vocabulary and reading skills. A few of the benefits to the teachers were learning new teaching strategies and techniques for motivating students, learning more about their students' creative abilities and learning how to make puppets, clay objects, and collages.

Analyses of data of students' school attendance rates reflected that Cycle I students had higher than average attendance when compared with citywide figures, and Cycle II students' attendance improved during the semester of program

participation. Most students participated in one of two 18-week program cycles. The one group of students who participated in both cycles also demonstrated a significant improvement in attendance over the course of the year.

RECOMMENDATIONS

The following recommendations are aimed at maintaining and expanding the benefits students derive from from this program:

- Program objectives regarding reading skill mastery should be reviewed; it appeared that this year's objectives may have been set too low. In order to show the program's full impact, future objectives should be revised upward in accordance with students' grade level and language background.
- Emphasize art vocabulary with both second- and third-grade students, since less than three-quarters were able to achieve a mean posttest score indicating mastery on the program-developed art vocabulary test.
- Program staff may wish to to consider a new indice with which to measure C.A.C.'s impact on students' attitudes and motivation. Currently, attendance is used as the indice for attitude and motivation. However, since attendance rates for elementary school children are high citywide, this may not be the best indicator. Also, other factors such as parental influence and motivation provided by classroom teachers may be involved in students' attendance as well.
- Continue staff development activities for home-school teachers, emphasizing instruction in art-related teaching strategies.

STUDENT'S NAME_____

SCHOOL_____GRADE & CLASS_____

TEACHER_____

CYCLE_____DATE_____

PRE-TEST____ POST-TEST_____ (Check one)

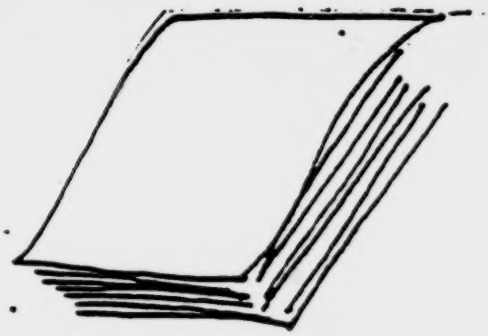
Key

Conceived by:

The Children's Art Carnival Title I Staff - 1982

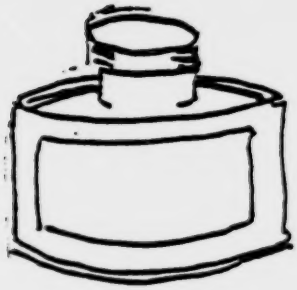
Illustrations by: Buist Hardison
Claire Fergusson
Emily Berger

DIRECTIONS: Students should be instructed to circle the word that goes with the picture in each box.



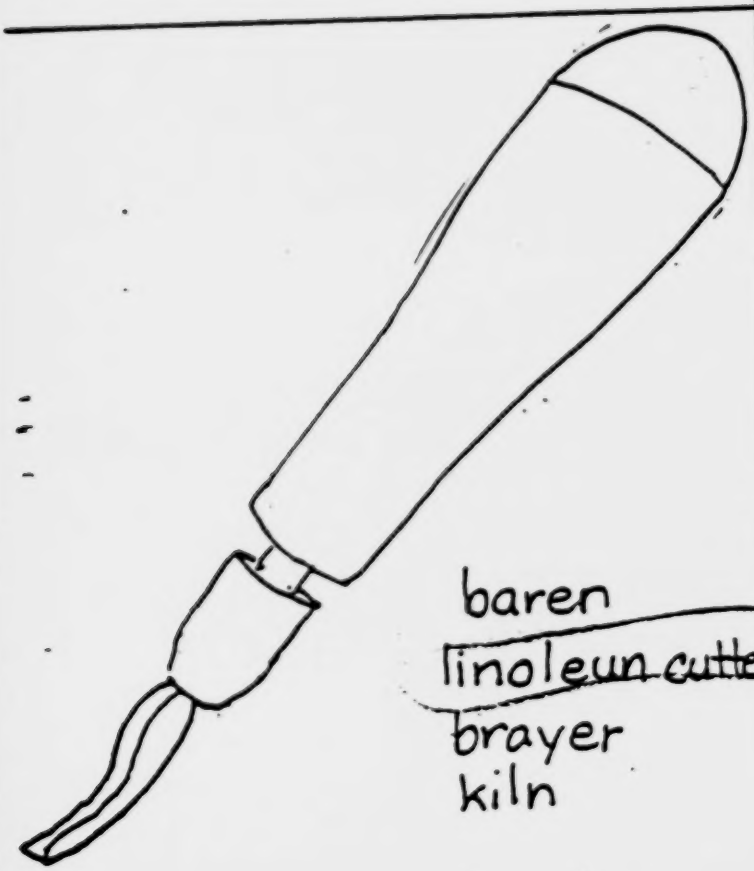
puppet
pencil
design
paper

1.



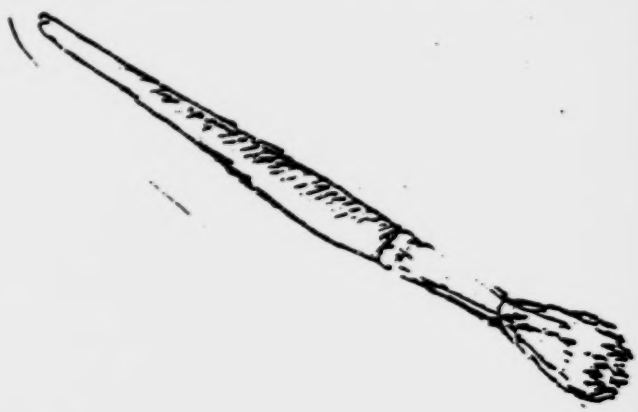
rubber cement
sponge
brush
bench hook

2.



baren
linoleum cutter
brayer
kiln

3.

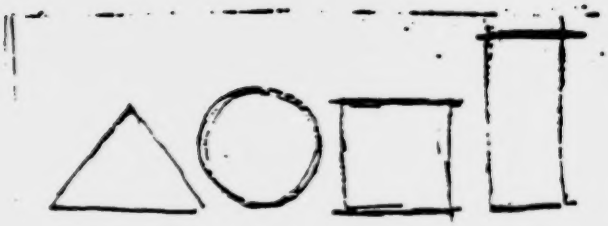


baren
brayer
brush
bench hook

4.

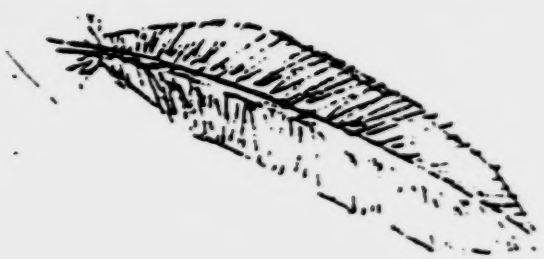
shapes
scissors
puppet
design

5.



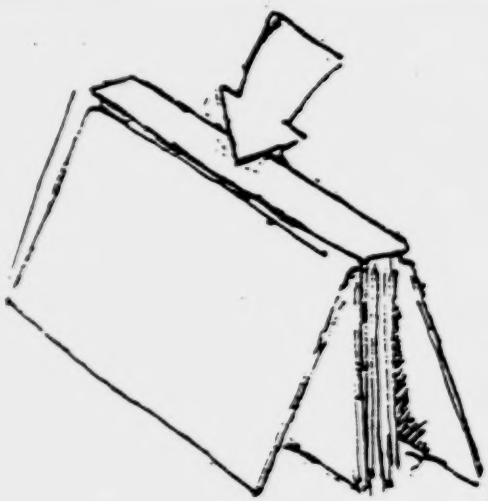
spine
sponge
shapes
scissors

6.



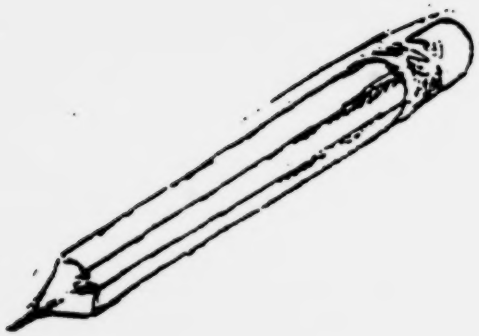
shapes
magic marker
brayer
feather

7.



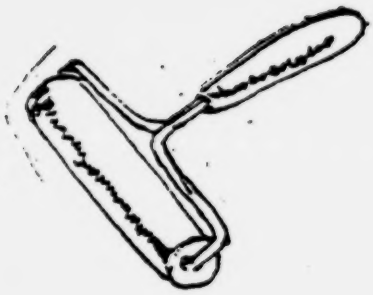
spine
shape
sponge
kiln

8.



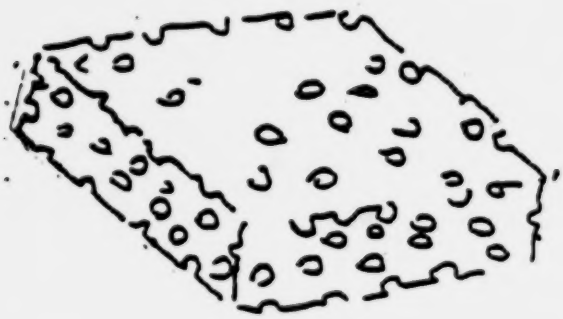
pencil
puppet
paper
shape

9.



kiln
brayer
baren
bench hook

10.

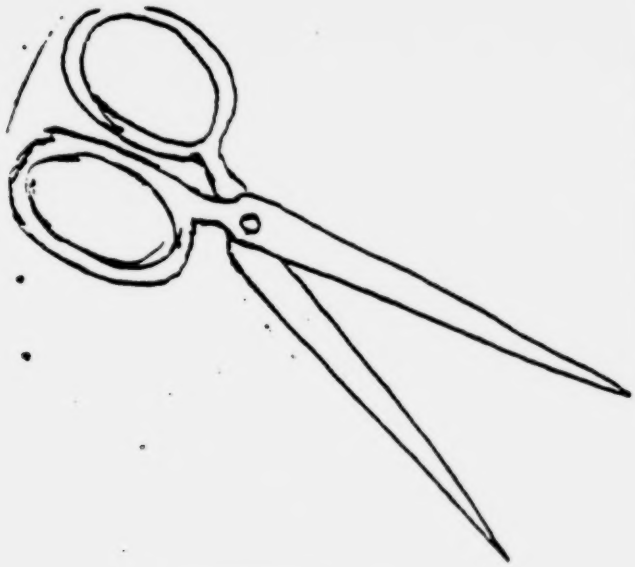


spine
shape
sponge
scissors

11.

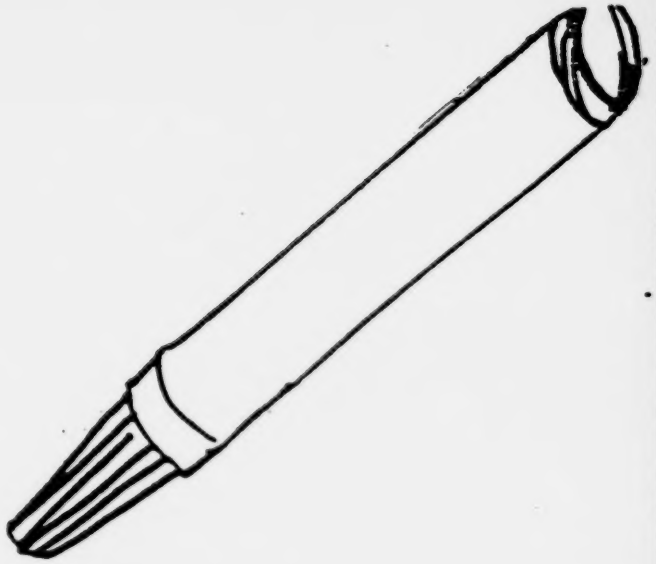
linoleum cutter
brush
needle
spine

12.



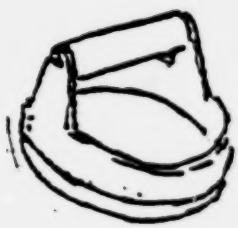
scissors
spine
shapes
sponge

13.



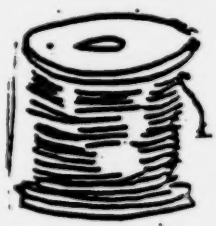
needle
pencil
baren
magic marker

14.



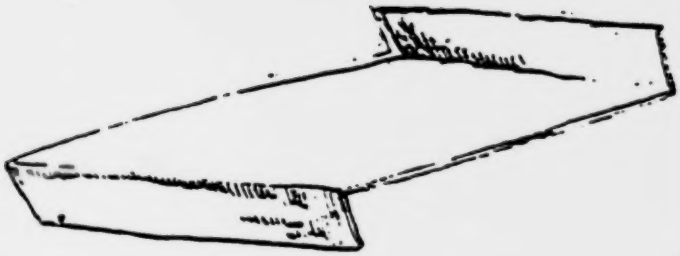
brayer
baren
brush
bench hook

15.



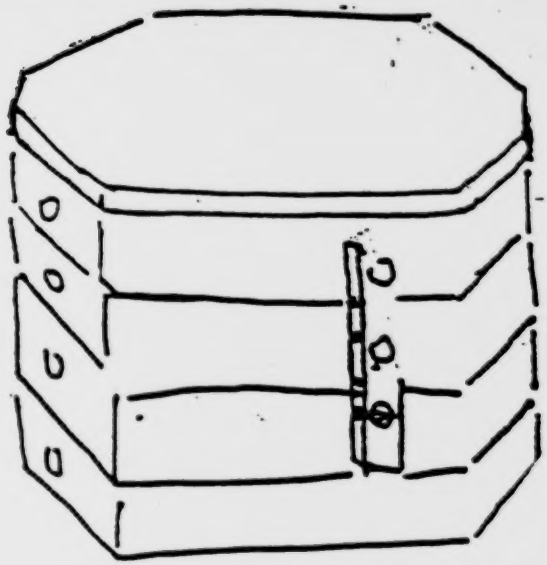
paper
baren
thread
linoleum cutter

16.



baren
kiln
brayer
bench hook

17.



brayer
kiln
bench hook
baren

18.

pencil
puppet
paper
shapes

19.

Circle the word that fits in the sentence.

1. A _____ is used to press the pattern or design onto paper.

(baren) brayer spine pencil

2. The ____ is like an oven. It is used to bake clay pieces.

brayer (kiln) oven baren

3. When you use a ____, you should always push forward so that you will not cut yourself.

brush baren (linoleum cutter) spine

4. The part of a book that joins and holds the pages together is called the ____.

page cover (spine) shape

5. ____ are used to hold the linoleum in place while the design is being cut.

barens brayers (bench hooks) brushes

6. When we begin to work with clay we must _____ it first by throwing it.

wedge (roll) wash

7. We throw or bang clay to take the _____ out.

color glaze (air)

8. We put our pinch pot into the _____ to harden it.

Kill (Kiln) stove

9. The clay pinch pot can be _____ with different colors.

glaze coiled (glazed)

10. We use a brayer to _____ out ink.

(roll) clean rub

11. The baren is used for _____.

rubbing glazing rolling

12. Texture is something we can _____.

see hear feel

13. We need pins to _____ the fabric together.

hold mold glue

14. Did you learn how to _____ the needle?

wedge thread sew

15. We need to _____ the pattern to the fabric.

pin sew stamp

APPENDIX B

CHILDREN'S ART CARNIVAL
PRE-PROGRAM TEACHER SURVEY

As part of an on-going assessment of this program, participating classroom teachers are asked to complete the following questions about program activities. A similar survey will be made at the end of the program. No names please, just brief answers. Put the completed survey in the envelope provided and seal it. Thank you for your cooperation.

1. What have you been told is the objective of the Children's Art Carnival program?

2. In what <u>three</u> ways do you anticipate your students will benefit from participation in this program? (Rank your choices by placing 1, 2, & 3 next to the items listed; 1= most important)

____ Improved Writing Skills

____ Increased Self Esteem

____ Improved Artistic Ability

____ Improved Self Control

____ Improved Reading Skills

____ Improved Speaking Skills

3. In what <u>three</u> ways do you anticipate that you will benefit from this program? (Rank your choices by placing 1,2, & 3 next to the items listed; 1= most important)

____ Learn more about individual students' talents and skills

____ Learn art-related teaching strategies

____ Opportunity to observe students in a different environment

____ Classroom instructional assistance

____ More free time

____ Assistance with individual students' behavior problems

4. Which of the following are your responsibilities during studio activities at the Art Carnival?

____ Participate in Art activities

____ Maintain student discipline

____ Ensure that students arrive and depart in an orderly manner

____ Learn Art Carnival teaching methods.

5. What is your role during the Art Carnival's team visits to your classroom?

____ I have no responsibility during visits

____ Observe teaching strategies

____ Maintain classroom control

____ Take an active part in the lesson

6. Match the letter of the following terms to usage:

A. brayer

B. baren

C. kiln

D. wedge

E. collage

____ presses design onto paper

____ glue/paste materials

____ rolls out ink

____ bakes clay

____ removes air from clay.

CHILDREN'S ART CARNIVAL
POST-PROGRAM TEACHER SURVEY

APPENDIX C

As part of an on-going assessment of this program, participating classroom teachers are asked to complete the following questions about program activities. No names please, just brief answers. Put the completed survey in the envelope provided and seal it. Thank you for your cooperation.

1. What is the objective of this program?

2. Have your students benefited from this program?

   Yes_____; No_____. If "Yes", can you cite the specific ways?

   A.

   B.

   C.

3. Did you benefit?

   Yes_____; No_____. If "Yes", can you cite the specific ways?

   A.

   B.

   C.

4. Did you learn how to incorporate art activities or teaching strategies in your classroom lessons?

   Yes_____; No_____.

   If "Yes" , cite specific examples:

   A. _____

   B. _____

   C. _____

5. If your answer to question #4 was "Yes", how frequently do you do this?

Daily_____ Weekly_____ Monthly_____

6. Do you think that teacher-training was provided during program activities?

Yes_____ No_____

II. Match the letter of the following terms to usage:

A. brayer	_____presses design onto paper
B. baren	_____glue or paste materials
C. kiln	_____rolls out ink
D. wedge	_____bakes clay
E. collage	_____removes air from clay